CULTURAL ONLINE MAGAZINE

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JUN 17, 2022

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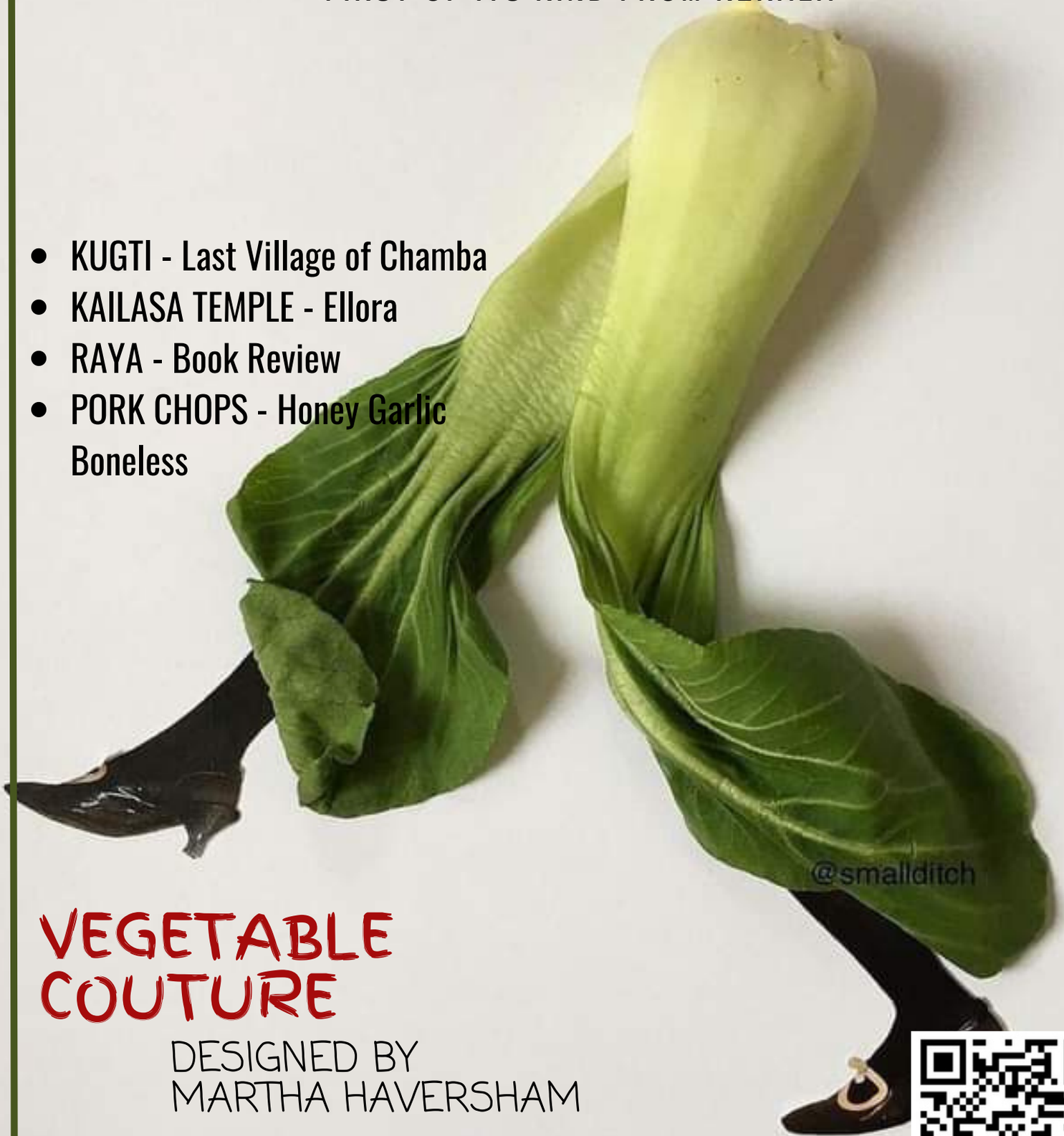
INK OCHi

FIRST OF ITS KIND FROM KERALA

59

- KUGTI - Last Village of Chamba
- KAILASA TEMPLE - Ellora
- RAYA - Book Review
- PORK CHOPS - Honey Garlic Boneless



VEGETABLE COUTURE

DESIGNED BY
MARTHA HAVERSHAM

CULTURAL eMAGAZINE
INK OCHi
FIRST OF ITS KIND FROM KERALA

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Editor's Note

COUTURE CLOTHES ILLUSTRATED WITH VEGETABLES

Endowed with an overflowing imagination and a pronounced interest in fashion, the artist Martha Haversham takes pleasure in diverting vegetables to give them the appearance of couture clothing. Light and fun creations as we like!

She began her unusual artistic project entitled Smalldith for which she picked up food waste found on the ground during her lunch break. Whether it's lettuce, salad, endive, or celery, she sees in them the potential to become the next hot item.

Thus, she transforms them into a tailored skirt or peplum, a hat but also into Eph leg or straight pants according to her desires. A singular way on the part of the artist to highlight the beauty of the nature that surrounds us.

We let you discover in this issue, the funny and vegetal creations of Martha Haversham. An artistic initiative that reminds how the creations can be very attractive.

Happy Reading...!!
Varghese T. Thomas

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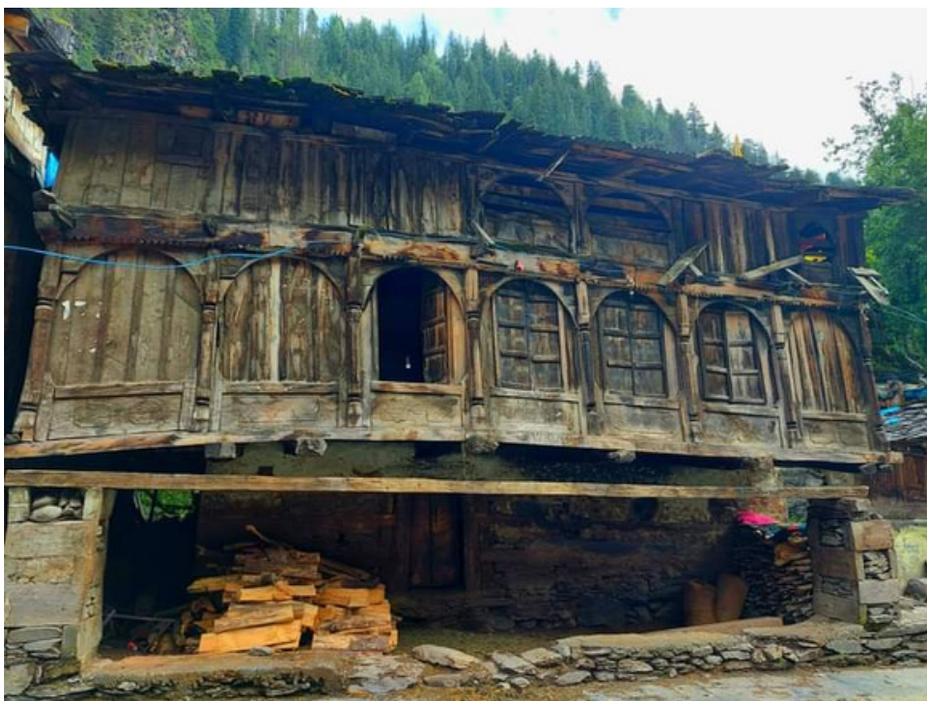
Jun 17, 2022

Kugti

The Last Village of Chamba

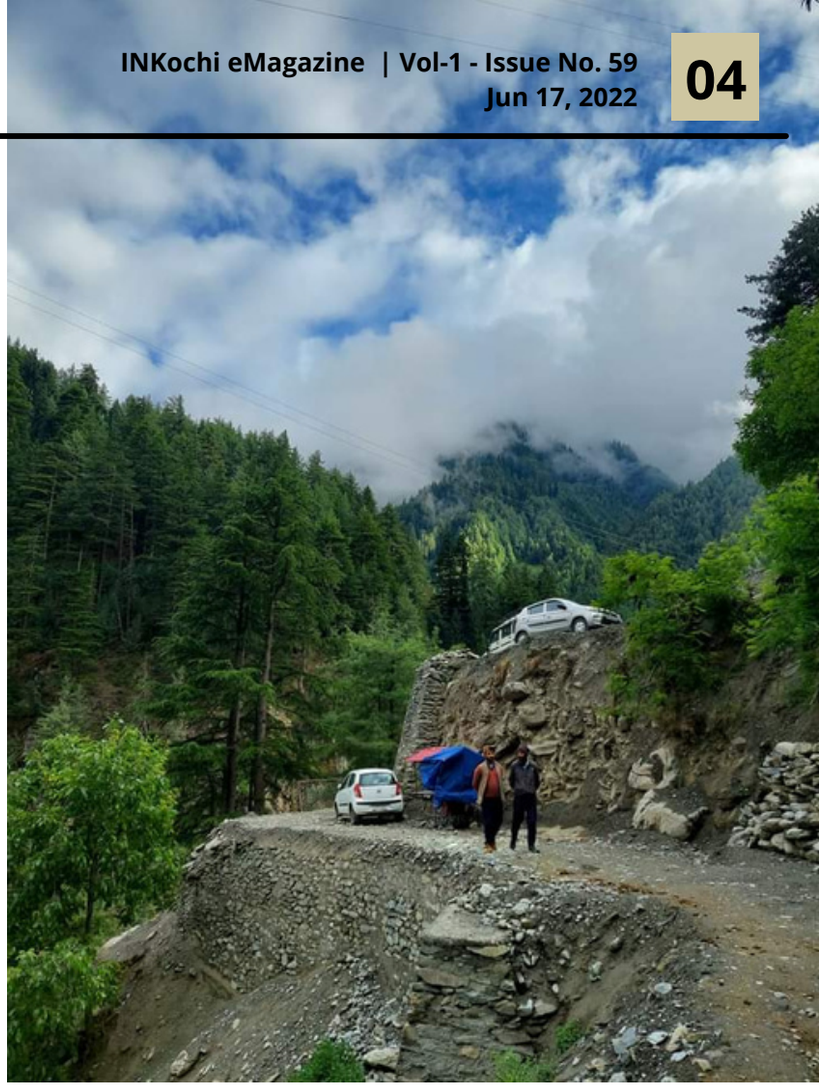
Text & Photographs
DEBASIS SARDAR

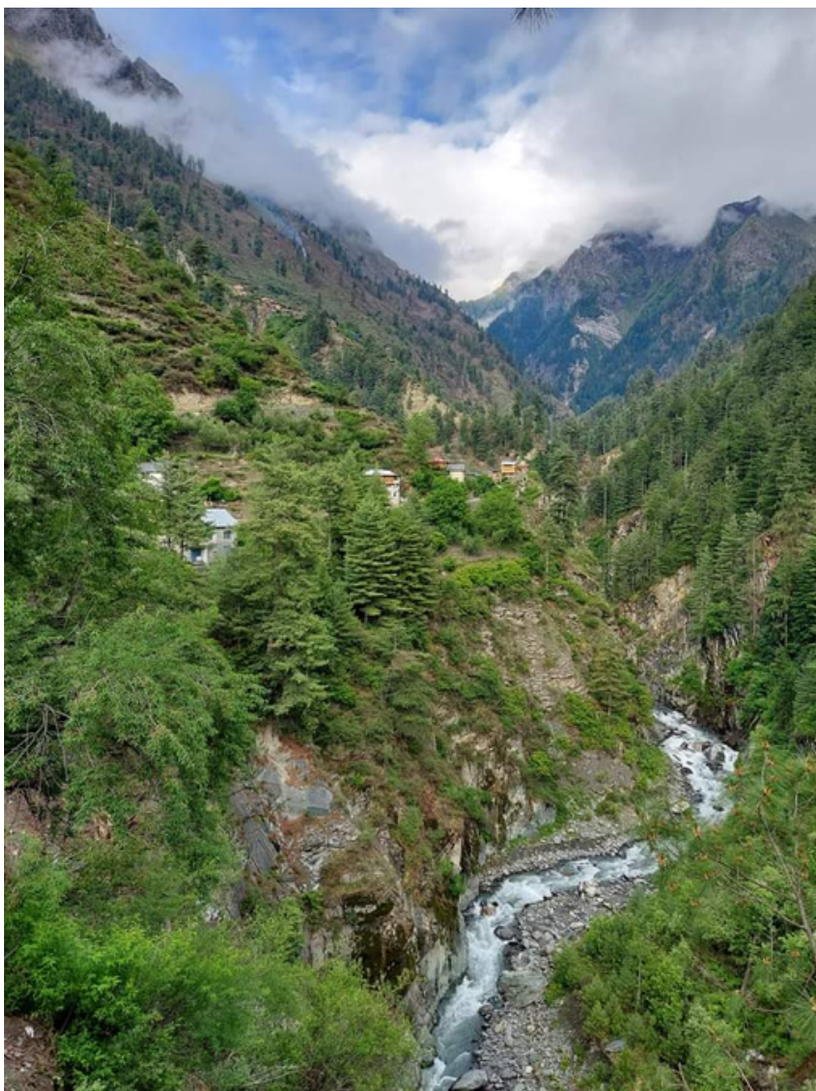
Kugti, the last village of Chamba, HP, for those who want to taste the beauty of remote Himalayan village. Presently electricity reaches but phone if far for us. >>

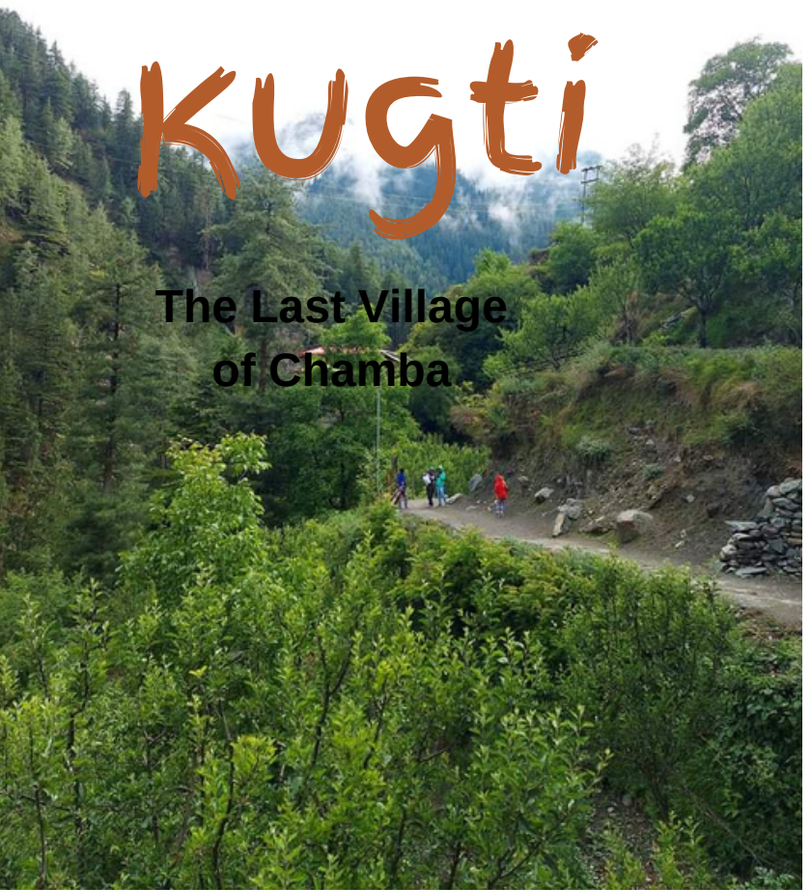


Kugti

One day trip is enough from Hadsar or Bharmour to explore and understand the hardship of day to day life. One day Kugti may gateway for Chamba to Lahul - Spiti. Presently need to trek 50km to reach Lahul valley via Kugti Pass, 16600 ft.



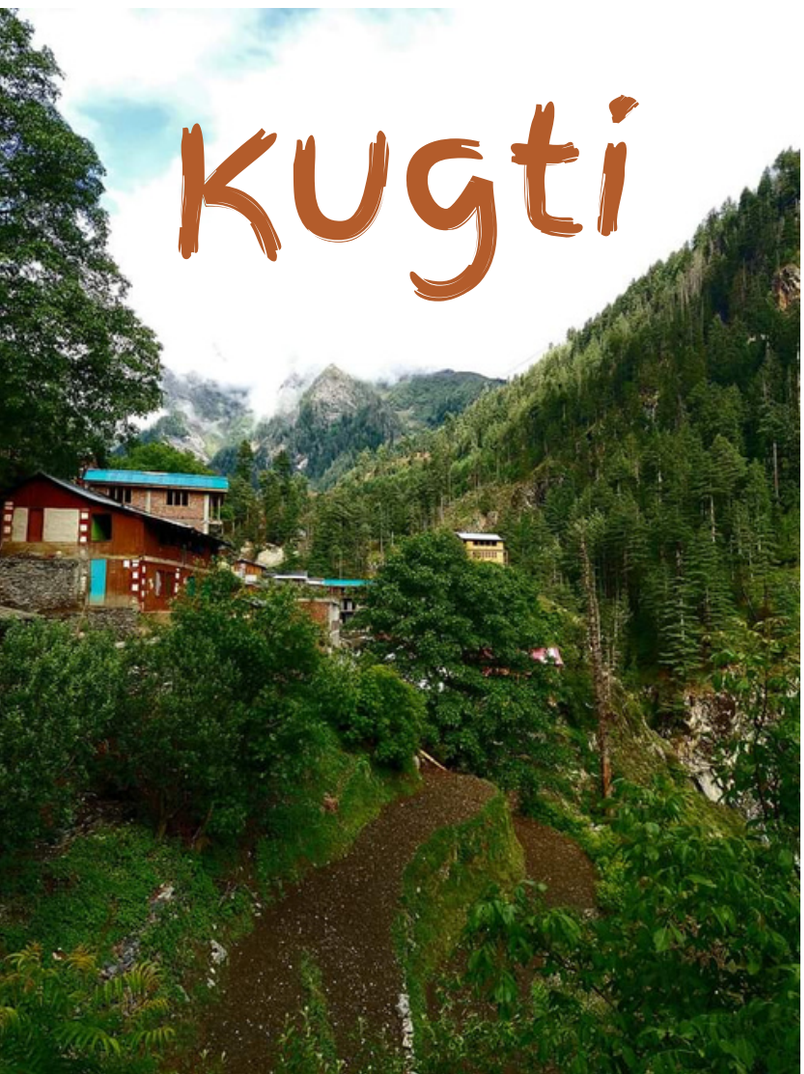


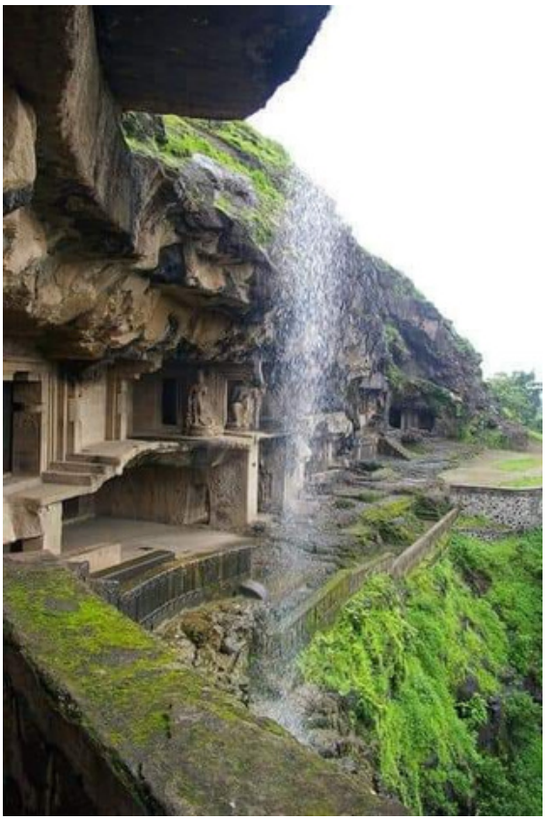


Kugti

The Last Village of Chamba

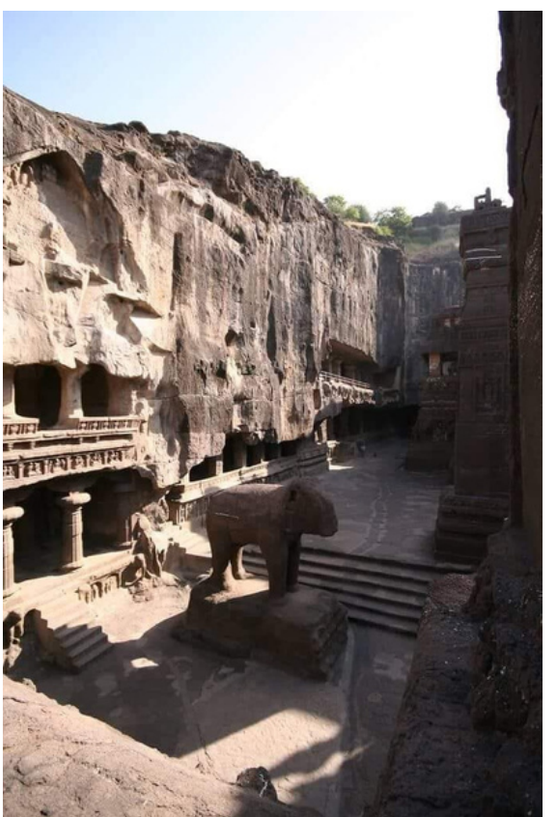
The Last Village
of Chamba

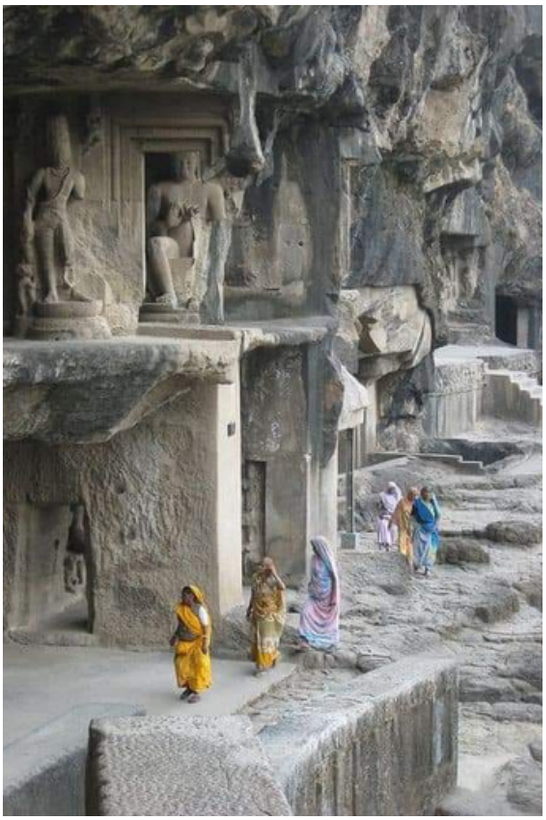




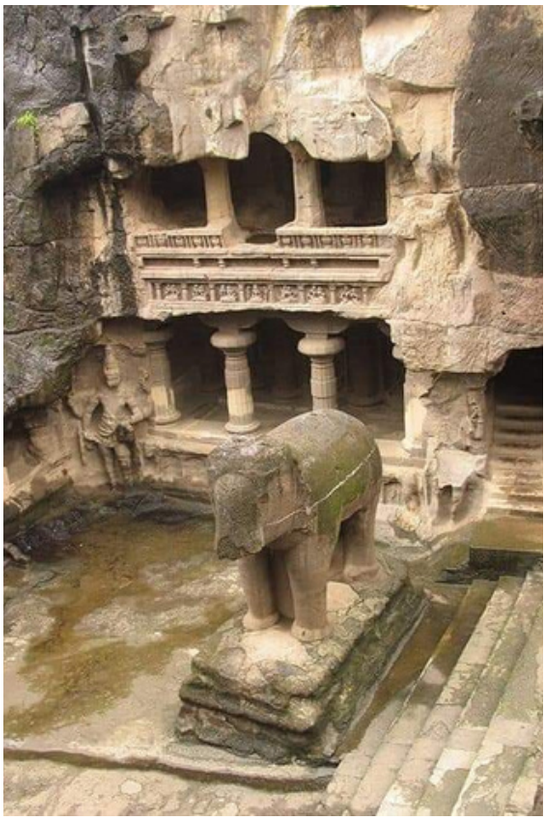
KAILASA TEMPLE
ELLORA – INDIA

The Kailasa temple (Cave 16) is the largest of the 34 Buddhist, Jain and Hindu cave temples and monasteries known collectively as the Ellora Caves, ranging for over two kilometres (1.2 mi) along the sloping basalt cliff at the site. Most of the excavation of the temple is generally attributed to the eighth century Rash-trakuta king Krishna I (r. c. 756 – 773), with some elements completed later.

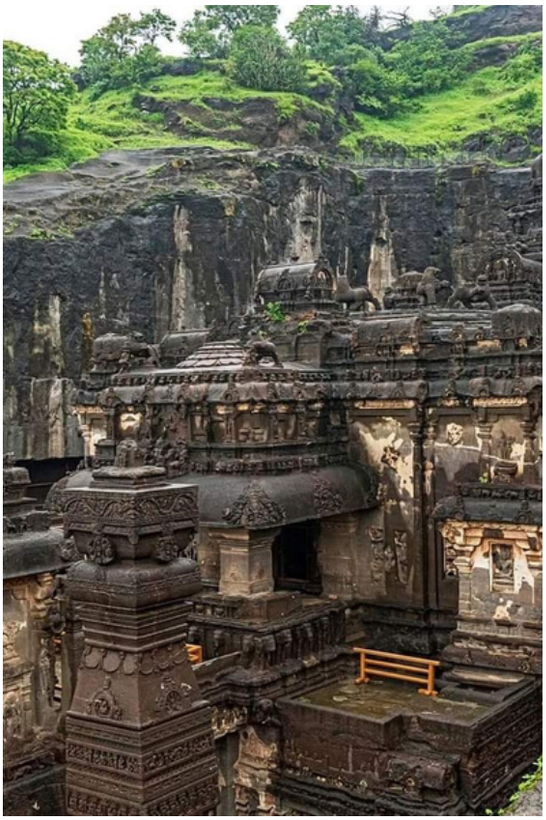




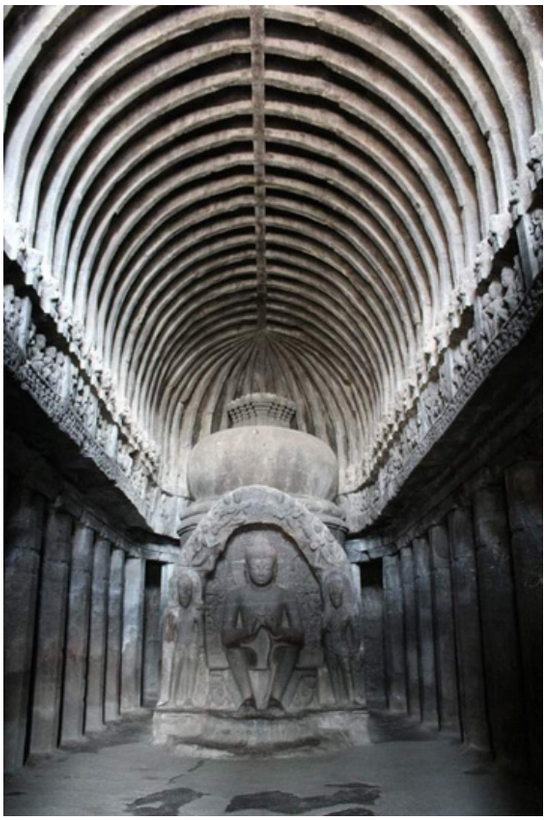
KAILASA TEMPLE
ELLORA – INDIA



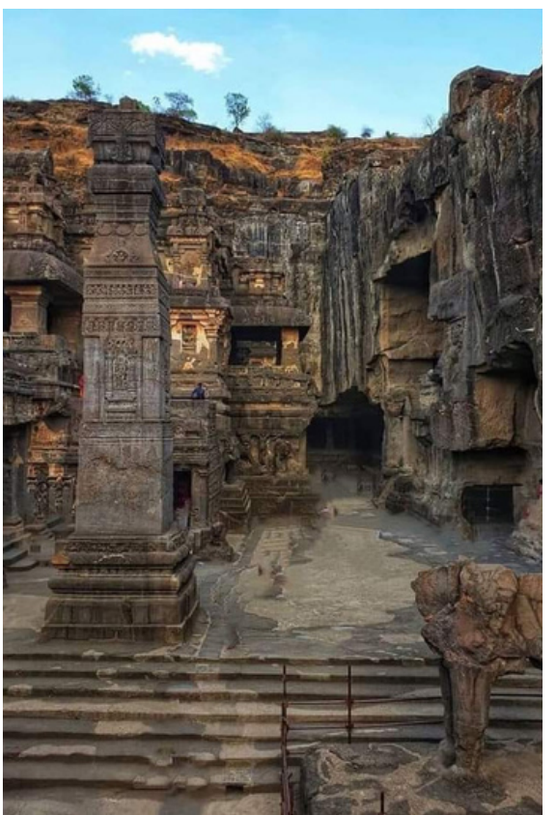
The temple architecture shows traces of Pallava and Chalukya styles. The temple contains a number of relief and free-standing sculptures on a grand scale equal to the architecture, though only traces remain of the paintings which originally decorated it.



KAILASA TEMPLE
ELLORA – INDIA



The Ellora Caves are listed by UNESCO as a World Heritage Site in 1983 and is celebrated for its Hindu, Buddhist, and Jain temples and monuments which were carved from the local cliff rock in the 6th to 8th century CE. The most spectacular example is the 8th century CE Kailasa temple which, at 32 metres high, is the largest rock-cut monument in the world.



Interview with
Gavin Ambrose,
Unseen Sketchbooks

COUTURE

FROM NATURAL WASTE

DESIGNED BY
MARTHA
HAVERSHAM

I'm interested in the aesthetic value of trash, visual communication and speed of delivery. Collaborations with global brands gives me the opportunity to explore all the above and digital technology the means. >>

COUTURE

Can you talk about the influences upon your work?

Essentially, I am influenced by those who live life without want, who are incredibly self-sufficient, who have delved deep into aesthetics, wit and imagination. I am attracted to the strength of those personalities, their sense of purpose and the work they create.

They tend to be sensitive, articulate and very funny people to be around; some are dead unfortunately. >>

COUTURE

Your work uses found objects and references nature a lot. How did this working method develop?

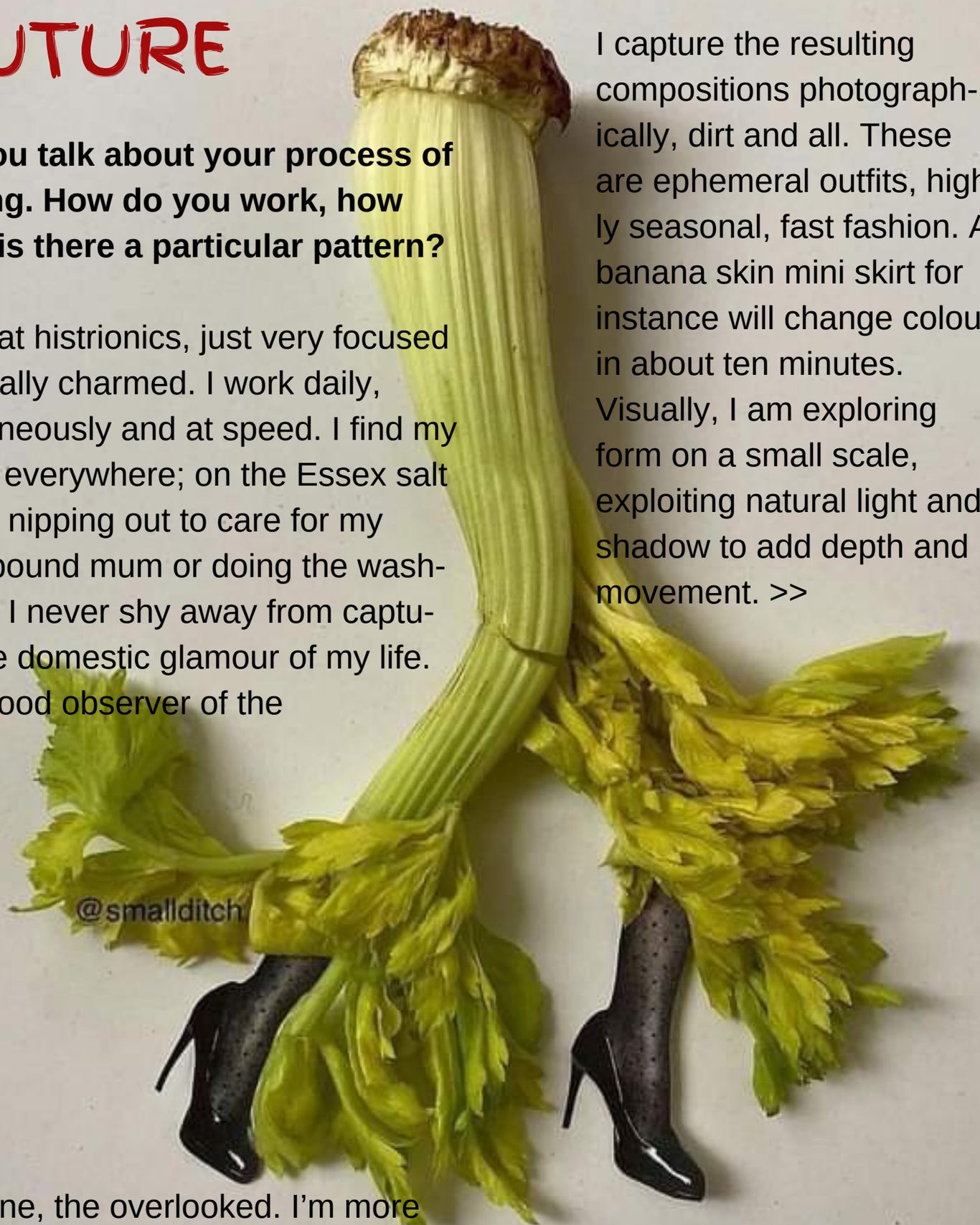
Out of necessity. I was wearing too many hats and confusing people. Trapped in an absurdist loop, I was invisible, older, temping, bobbing about on the Ship of Fools. To escape this rubbish situation, I went out for muddy walks in my lunch break, found interesting patterns and constructed items of haute couture at my desk. I was doing these for my own benefit, sharing them on Instagram to get a reaction and improve.

Quintessential outsider art. I brought my dolly to work with me, my muse, my Pippa doll. She too had her own little art project and desk, humming away, drinking her gin. We were just two good friends, having fun falling through our pay gap. >>

COUTURE

Can you talk about your process of working. How do you work, how often, is there a particular pattern?

No great histrionics, just very focused and totally charmed. I work daily, spontaneously and at speed. I find my fabrics everywhere; on the Essex salt marsh, nipping out to care for my housebound mum or doing the washing-up. I never shy away from capturing the domestic glamour of my life. I'm a good observer of the mundane, the overlooked. I'm more Alan Bennett than Tracy Emin. I store my treasures like a Victorian lady fern or seaweed collector; I feel an affinity to them, trash holds the same wonder. I capture the resulting compositions photographically, dirt and all. These are ephemeral outfits, highly seasonal, fast fashion. A banana skin mini skirt for instance will change colour in about ten minutes. Visually, I am exploring form on a small scale, exploiting natural light and shadow to add depth and movement. >>



COUTURE

Models vary, I'm like a detached choreographer looking at bodies as just a means to an end. It's amazing what material you can find in a recycling bin.

I also model a lot of my clothes; I get to shape my ankles. For the hats, I mainly use an inherited stash of my late mother-in-law's wonderful knitting patterns. I love their 70 year-old scent and wrinkles.

The found object always dictates the garment, accessory or hat. I will immediately see the potential. I use no background, I want nothing to distract. Over the years I have become brutal with the scissors. Arms severed; torsos chopped in half.

There is a surreal quality, I can make the repulsive attractive, it's also a matter of personal taste. I prefer visual economy; mid-Century designers such as Alvin Lustig; I was brought up to revere Norman Parkinson, Irving Penn, Richard Avedon and Erwin Blumenfeld.

>>

COUTURE

How do you balance personal work with commissioned work? Your work is very distinctive. Is this both a positive and a negative in relation to being commiss-ioned work?

There is no balance, commiss-ioned work is awful, incredibly stressful. I cannot make any compromises to my work, when I do, the results are abhorrent. It took one great stinker in a glossy bit of nonsense to make me see sense. I still cannot look at it – it is entombed in the plastic wrapper. I get many brands asking me to do their product ‘with legs on’ and it just doesn’t work like that, not at all.

Authenticity is completely shot to bits, the whole point oblite-rated. Collaborations without any contrivance or interference are different – two recent ones with Gigi Hadid for V Magazine and The Pink Lemonade + Nike worked a treat. >>

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COUTURE

Schopenhauer knew this, William Blake certainly knew this and incredibly, he died a happy bunny.

Accordingly, I believe ‘trashion’ as one of my followers termed it; is an art form of today. It literally stops you in the street and puts a massive smile on your face. My collages are merely samples. The actual creativity is illuminating the path back to our imaginative childhood brains, to a playful place I call Smallditch. My job as an artist is to hand you the keys to a stockroom brimming with far superior garments in your head, a constant source of earthly delight. I’m minded to attach a few care instructions; I’ll print off a few labels and call it a manifesto. >>

COUTURE

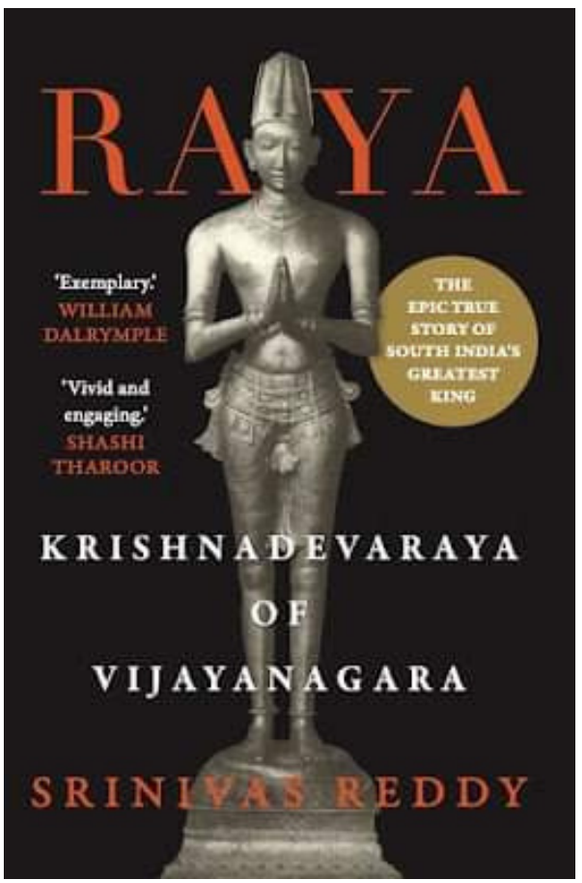
ARTIST STATEMENT

My interdisciplinary practice responds to the world aesthetically, conceptually and satirically. I am exploring value and worth; using techniques from both the visual and performing arts to evaluate lives and objects of low and hidden status.

To paraphrase Primo Levi, we are all dancing atoms of carbon. At a quantum level, particles move with unimaginable vigour so by extension, death becomes a different act in the minute ballet of life. The way in which this perpetual molecular dance affects our perception of time also intrigues and is explored in micro-installation and choreography in two-dimensional space. Through this prism, life's detritus is elevated to truth, providing social commentary via unexpected means of articulation. I wish to explore this universality of dance, it is both life and death and my starting point. >>

In 2016 I moved my practice to the absurd, to Narragonia. For years I supported my creative projects with income from a stereotypical job with no progression whatsoever and I began to address the confusion of my artistic status whilst assisting others in power. Originally, my found fashion/trashion was picked-up on my lunch break and made back in the office. As an artist, I am interested in how this practical necessity feeds into the perception of what constitutes interdisciplinary practice and female art; if the price of my artwork rises to reflect my status as a contemporary artist, it will be in direct contrast to the diminishing value of the invisible secretary who made them.

Smallditch continues to be at the centre of my practice, a place I like to be and through which I can explore aesthetic appreciation in a way that does not cost the earth, but rather helps it along. To be oblique and inaccessible in this conceptual realm is pointless; my use of nostalgic triggers, playful miniature scale, digital platforms, found objects and natural materials are a conduit to the philosophy that art empowers, sustains and rewards, providing a profundity of endeavour and a curiosity equal to all. <>



Review by:
SHEVLIN SEBASTAIN
Journalist & Author
based in Kochi

Recently, there was talk that historians concentra-ted only on the Mug-hals and ignored the Pandyas, Cholas, Maur-yas, Guptas, and Ahoms.

This review first published by Kochi Post

Here is one historian who concentrated on the contributions of a South Indian king.

FREEDOM FOR ALL

Academic and musician Srinivas Reddy has written a book about Krishnadevaraya of Vijayanagara, one of the greatest kings of South India who believed in tolerance

By Shevlin Sebastian

Just when Krishnadevaraya was about to ascend to the throne in Vijayanagara in 1509, his late father's Prime Minister Timmarasu took the young man aside, and instead of imparting some advice, he slapped him. Krishnadevaraya was shocked. Timmarasu said, "It is important for you, as a young king, to remember the hardships of life and the pain of being punished."

Timmarasu also said that punishments should be meted out judiciously because, after this day, Timmarasu could not discipline the new king, but could only obey his command, whatever it may be. >>

Historian
SRINIVAS REDDY

The US-based academic Srinivas Reddy has recounted this anecdote in his engaging book, 'RAYA — Krishnadevaraya of Vijayanagara'. The hardcover book has been published by Juggernaut and is priced at Rs 599.

When Srinivas was translating Krishnadevaraya's poem, 'Amuktamalyada', he realised that not only was Raya a great king but a celebrated poet as well.

A desire arose in him to write about the king. "I aimed to write a scholarly work but I also wanted to make it accessible for everybody," says Srinivas by phone.

He did extensive research of the period in which Raya ruled (1509-29). In the bibliography section, the names of 60 authors have been mentioned.

One of Raya's greatest achievements was that he was always victorious in battle. He defeated the Gajapatis of Orissa, the Sultans of Bijapur, and many other rival kings. Thereafter, he ruled over a large kingdom. And providing shrewd, tactical and wise advice was Timmarusu.

Raya's second achievement was to create an aura of a majestic king. "The people looked up to him," says Srinivas. "Raya was also a skillful administrator. He built tanks, and temples, and provided several benefits to the people. He was a people's king." To get a better idea of their needs, Raya would disguise himself and walk through the streets.

And at its peak, Vijayanagara was a dazzling place. As Portuguese traveller, Duarte Barbosa wrote, >>

KRISHNADEVARAYA
OF VIJAYANAGARA

'There is an endless number of merchants, wealthy men and natives of the city to whom the king allows such freedom that every man may come and go and live according to his own creed...great equity and justice are observed by all, not only by the rulers but by the people one to another'.

Thanks to the Portuguese horse trader Domingo Paes, who came to Vijayanagara, and whose writings appear in a book called Chronica dos reis de Bisnaga ('Chronicle of the Vijayanagara kings'), Srinivas has been able to describe the morning schedule of Raya.

'The king would wake before sunrise and massage his whole body with amber-coloured sesame oil before gulping down half a litre of the same. Wearing but a tiny loincloth he would exercise his arms by lifting great earthenware weights and practising with a sword until all the oil he had just consumed was sweated out of his body. Next he would spar with one of his wrestlers before mounting his horse and galloping over the plains until dawn. And then after being bathed by a trusted brahman, he would go to his private temple to offer his daily prayers. Finally, he would make his way to the meeting hall where he would discuss matters of state with trusted officers and city governors'.

Asked about the lessons Indian politicians can gain from Raya's life, Srinivas says, "You have to lead by example. When leaders behave in a certain way, people behave in the same way. In Sanskrit, there is a saying, 'Yatha Raja, Tatha Praja' (As the king, so the people)." >>

But what is distinctive about today's times is that populist leaders like US President Donald Trump and Russian President Vladimir Putin are predominant.

“Raya’s life as a king shows that there has to be a philosophy behind any political action,” says Srinivas. “And his philosophy was simple: you do well for the people, the State does well. Or you do well for the State, the people will do well. There was a symbiotic relationship between government and the citizenry.”

Srinivas admits that the thinker-politician is rare today. “The only names which come to mind are [former US President] Barack Obama, and [Thiruvananthapuram MP] Shashi Tharoor,” he says. “There should be a dialogue between theory and action.”

As to whether there was communal polarisation during Raya’s time because Muslim kings were also ruling, Srinivas says, “Polarisation has a modern connotation. During the 1500s, there was a lot of cultural interaction happening in the Vijayanagara kingdom. The Deccan Sultans were bringing interesting people from Persia, then the Portuguese came in, and Islam also thrived. There was a heated rivalry between Vijayanagara and the Sultans of Bijapur, but they were always interacting with each other, and had marriage alliances.”

The striking aspect about Raya’s rule was the high level of tolerance. You could do what you wanted in your personal, religious and cultural life. “But everybody was part of a community,” says Srinivas. “If you study the history of India, it was a place of tolerance. However, within communities, there was discrimination, like the caste system. The reason communalism thrives now is because we are still stuck in the colonial mindset. The leaders are lost in rhetoric and uselessness.”

The book has received high praise. Historian William Dalrymple says, “This is an exemplary biography. Minutely researched, full of new material, this finely written study is full of good stories, revealing anecdotes and cleverly analysed myths.” Says scholar Rajmohan Gandhi, “As a man, Raya has remained elusive until this riveting study.” Adds historian Philip B Wagoner: “This book is a must-read for anyone interested in Indian history.” <>

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PANPIPES

ചന്ദ്രഗീതം

'Chandra Geetham' Romantic Song

Lyrics - **Sabu Karedan** | *Music* - **Noby Paul**
Vocals - **Noby Paul & Meryl Kallickal** (New Jersey)

BGM & SHEHNAI -**Ajayan KS** | *Sitar* - **Sitar Xavier**
Tabla - **Boby Mathew** | *Flute* - **Subhash Cherthala**
Carnatic Violin - **Ajith Edapally** | *Track Mixed* - **Joby Perambra**

Vocals Recorded, Mixed & Mastered
Noby Paul @ peaks n lows pro audios New Jersey
DOP -**Two Frames, Noby Paul & Hanok V Sabu**

Video Editing - **Noby Paul**
Title & Poster Design - **Saju**

Honey Garlic Boneless Pork Chops

By Cassie Matthew

Ingredients:
1 1/2 lb - boneless pork chops (6 4 oz portions) - I used thick center cut chops
1 c - ketchup
1/3 c - honey
1/4 c - soy sauce
3 clove - garlic, minced
salt and pepper

Test Kitchen Tips
We turned our pork chops every 5 minutes, and in our oven, they were done in about 20-25 minutes.

How To Make Honey Garlic Boneless Chops

- In a medium bowl, stir together ketchup, honey, soy sauce, and garlic.
- I sprayed my broiler pan with cooking spray. Place the chops on the broiler tray. Lightly season the pork chops on both sides with salt and pepper.
- Brush each chop with the sauce to coat.
- I then placed oven rack two notches down from the top. Place chops in the oven. Broil about 5 minutes, baste. Broil another 5 minutes; turn chop, baste. Keep turning and basting until chops are cooked. Mine took about 20 minutes on each side. Mine were thick, may not take as long for a thinner chop.
- Remember to liberally baste often. These are delicious chops. I hope you try them. The sauce would be great on chicken also.

OneWeek OneShot

By:
Sanjay Sen

White throated Kingfisher with frog

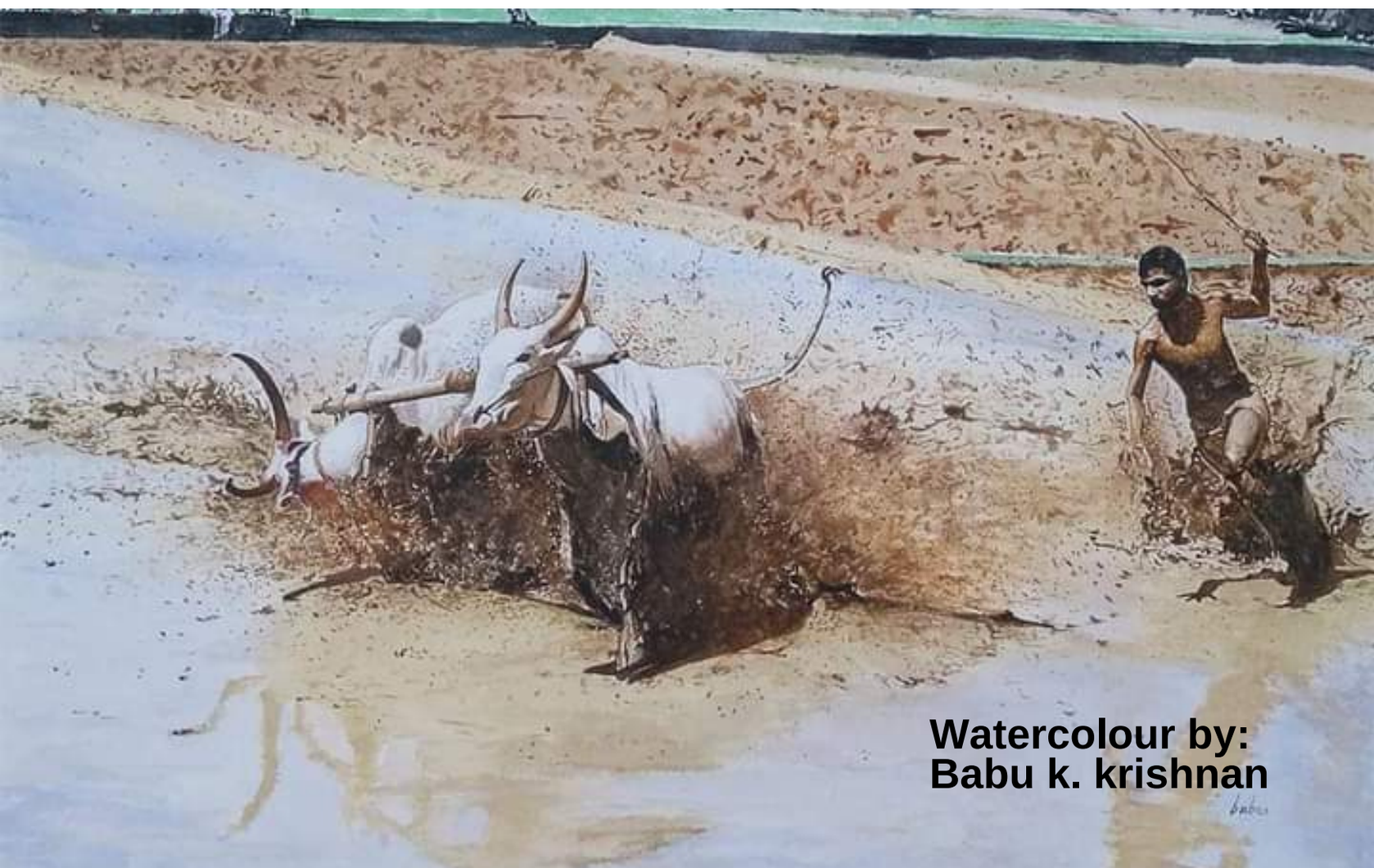
With Nikon D500, Nikkor 200-500mm

ഞാൻ കാണുമ്പോ ഏതോ
സ്വപ്നത്തിൽ ലയിച്ചെന്ന പോലെ
നിൽക്കുകയായിരുന്നു ആകാശവും
മേഘങ്ങളും മലയും...
തുറന്നു പിടിച്ച കണ്ണുമായി
ആകാശത്തെ തന്നിലേക്ക്
ചേർക്കുകയായിരുന്നു കുളം..
അരസികരായ നാട്ടുകാരണവന്മാരെ
പോലെ നിൽക്കുന്ന ആ കവുങ്ങുകൾ
എല്ലാം നിരീക്ഷിക്കുകയും..

കൊയിലേരി-കാട്ടിക്കുളം
റോഡരികിൽ നിന്നുള്ള നോട്ടം..

MANANTHAVADY

PC: JAFAR S

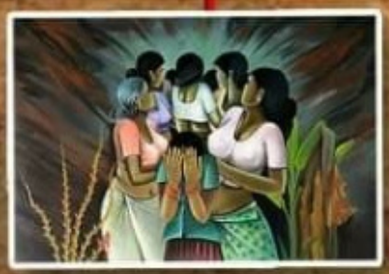


Watercolour by:
Babu k. krishnan

THraTHa

Group painting Exhibition

2022, June 14 to 19
Durbar Hall Art Gallery - Kochi



Ayyappan Kattoor
9747154817

Vinod Bhaskaran
9946455576

Surendran Mapranam
9349741309

Inaguration

sri. N Balamuralikrishnan
(Secretary , Kerala LalithaKala Akademi)
2022, June 14 , 4.00 pm.

Gallery time 11 am to 7 pm
Show strictly adherse to the Covid 19 protocol

SOLO EXHIBITION
OF PAINTINGS

APPOOPPAN THADI

ZINI RAJU
Ph:9447619243

2022 JUNE 14 to 19
DURBAR HALL ART CENTRE, ERNAKULAM

INAUGURATION
N.BALAMURALIKRISHNAN
SECRETARY-KERALA LALITHAKALA ACADEMI
2022 JUNE 14-th 4 pm

Gallery time:11 am to 7 pm
Show strictly adheres to the Covid-19 protocol

black stones in flying life

പറക്കുന്ന ജീവിതത്തിലെ കറുത്ത കല്ലുകൾ

■ Paintings ■ Sculpture ■ Photography ■ Exhibition and Sale

OUR GUESTS

. Adv.M.ANILKUMAR
. JOHN FERNANDUS
. V.A.SREEJITH
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Inauguration 15th June 4.30pm

Durbar Hall Art Centre, Ernakulam
2022 June 15,16,17,18,19

R.K.Chandrababu

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